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ED. MOLLENHAUER'S CONSERVATORY CONCERT.

Mr. Mollenhauer has inaugurated a series of musical matinees for the benefit of the students of his Conservatory, which are intended to instruct and elevate their taste for the highest class of music. The first was given in the midst of a pelting storm, but the attendance, nevertheless, was quite large. The programme consisted of Beethoven's quartette in A major, for two violins, viola, and violoncello, which was well performed by Messrs. Ed. and Henry Mollenhauer, Master Bernard and H. Gramm. There was an evidence of the need of constant practice together, but the work in some respects was ably executed. Bach's "Chaconne," for the violin was finely performed by Mr. Ed. Mollenhauer. His tone was firm and pure, and his execution was clear and decided, being almost entirely free from the glissando which is inadmissible in such compositions. It was an excellent performance. Mr. Henry Mollenhauer, in his violoncello solo, surpassed any of his public efforts that we remember. His execution was clear and admirably marked, and he displayed an amount of pathos and sentiment but rarely heard. Mr. Henry Mollenhauer is a first-class artist, and should be oftener heard in our concert rooms.

The pupils of the Conservatory who appeared on this occasion, though extremely nervous and excited, gave evidence of good instruction. The young lady displayed ability, and the young violinist has evidently fair mastery of the instrument, although his playing on this occasion was very much below his general standard.

The marked success of the programme was, however, Schubert's trio in B flat, for piano, violin and violoncello, executed by Mr. J. N. Pattison and Ed. and Henry Mollenhauer. The trio is difficult, both in execution and inter-

pretation, but it was rendered by these artists in a masterly manner, and we have never heard in this city a better piece of concerted playing. Mr. J. N. Pattison especially distinguished himself. Although called upon to play at very short notice, he had thoroughly mastered both the technical difficulties and the sentiment of the work. His execution was firm, brilliant, and pointed; his phrasing was admirable, every passage being clearly and understandingly brought out, and he threw into the work fine feeling, evidently the result of thorough appreciation and intelligent study. He played upon a very ineffective German instrument, deficient in the necessary qualities of touch and tone for concert purposes; but his mastery of technique overcame these difficulties. His performance was the cordial admiration of all the professors and critics present. These Conservatory Concerts are calculated to do good service in advancing the taste of students in music.

SUNDAY EVENING CONCERTS.

The full tide of popular interest now runs strong into both Mr. Harrison's and Mr. Grover's Sacred Concerts—they sharing about equally its benefits.

At Irving Hall, last Sunday evening, the orchestral selection was good, and its performance satisfactory. The soloists, vocal and instrumental, were acceptable to all present, as those performers invariably acquit themselves of duty, in true artistic fashion.

Mr. Grover's selections were not so excellent as on former occasions; neither did the reverting back of the band among the scenery—a move compelled by material accession to its numbers—benefit either the public or the players.

Herold's spirited overture to "Zampa," and Lumbye's fantasia, which afforded taking opportunity to introduce fancy instrumentation, were, however, thoroughly relished. The choral portion was disabled by loss of the admirable soloists who led them at the concert previous, and grievously disappointed expectation formed on report of that evening.

Mme. Fredericci pursued her career of concert triumph, in full command of public enthusiasm, to its very close, rewarding its full expression, by show of her proficiency in English ballad.

Mr. Himmer was scarcely tolerated in his pet songs, and one injudicious attempt to force an encore or recall, evoked such a decided manifestation of disgust with his substitutes for pure, chest tenor notes, that after a sharp contest, he gave up in despair, and his wife's appearance changed hissing and dissent into hearty applause, mingled with expressions of delight with the fair substitute, for an unpleasant singer. Her farewell was thus made an ovation.

ITALIAN OPERA—FRENCH THEATRE.

An American singer, Miss Emily Boughton, has twice appeared at this establishment, in the character of Gilda, in Verdi's "Rigoletto." She is a young lady of fine social position, and studies music simply for the love of it. In private life she has a large circle of admirers of her abilities, and the wealth and influence of her friends has secured her an appearance in opera which she could hardly have obtained without them. Miss Boughton has a sweet soprano voice, melodious in quality, a limited compass that is effective, and deficient in the power necessary for operatic exigencies. She has studied diligently, for her ambition to excel is unquestionable; but we regret that we cannot discover in her public performances the evidence of that high ability which alone can secure operatic success. Her vocalization is defective, and her appreciation of time faint and undecided, and she lacks that abandon which is the uncontrollable impulse of genius, and would burst forth even in the novice destined for a marked career. Her performances were ladylike and amateurish, and nothing more. Stage practice may give her more ease, and the advantages of routine, but we doubt if it will develop those high qualities or those physical requisites which alone can secure a successful operatic career.

GRAND CONCERT AT COOPER INSTITUTE.

Mr. Max Strakosch commenced his concert season by a concert in Cooper Institute on Monday evening, at which all his concert artists performed. The vast hall was, of course, not filled, but a very large audience was present. The new pianist, Mr. B. Boekelman, after a great difficulty in opening the piano, performed a transcription by Liszt. He has remarkably brilliant execution and considerable power, but his power is more from the arm than the wrist, his style is rather vague, and he lacks in precision. Something must be allowed for a first appearance, but there are radical faults in his treatment of the piano, which nervousness would hardly effect. Mr. Boekelman has certainly brilliant points, but they need harmonizing, by thought and experience.

Signor Lamberti has a charming tenor voice, and sings with much taste and expression. He was, however, unable to develop his full powers in consequence of a severe cold with which he was afflicted. Mlle. de Gebele sang well, although her voice hardly possessed its usual clearness.

The new prima donna, Mlle. Plowdoska, is a very brilliant and effective singer. She is evidently an experienced artist, for she manages a voice somewhat worn with masterly skill. We have rarely observed more consum-